

*SHEPHERD SCHOOL
SYMPHONY ORCHESTRA*

LARRY RACHLEFF, music director

YING FU, violin

Saturday, November 7, 2009

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Slavyansky Marsh
in B-flat Minor, Op. 31

Piotr Ilyich Tchaikovsky
(1840-1893)

Violin Concerto in D Minor, Op. 47

Jean Sibelius
(1865-1957)

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Ying Fu, soloist
Cristian Măcelaru, conductor

INTERMISSION

Petrouchka (1947 revision)

Igor Stravinsky
(1882-1971)

First Part. The Shrove-Tide Fair
Vivace

Danse Russe. Allegro giusto

Second Part. Petrouchka's Room
Impetuoso

Third Part. The Moor's Room
L'istesso tempo

Valse. Lento cantabile

Fourth Part. The Shrove-Tide Fair
Tempo giusto

Wet-Nurses' Dance. Allegretto

Peasant with Bear. Tempo giusto

Gypsies and a Rake Vendor

Dance of the Coachmen. Allegro moderato

Masqueraders. L'istesso tempo

ma poco a poco agitato

The Scuffle

The reverberative acoustics of Stude Concert Hall magnify the slightest sound made by the audience. Your care and courtesy will be appreciated. The taking of photographs and use of recording equipment are prohibited.

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

Violin I

Chloé Trevor
concertmaster
ANNE AND CHARLES
DUNCAN CHAIR
Heather Kufchak
Xiaoxiao Qiang
Myoung-Ji Jang
Sonja Harasim
Yennifer Correia
David Huntsman
Rachel Sandman
Luke Hsu
Jeffrey Taylor
Emily Herdeman
Mae Bariff
Hyun Jun Kim
Horn-Ann Liang
Jude Ziliak
Kimia Ghaderi

Violin II

Tema Watstein,
principal
Creston Herron
Hannah Dremann
Meghan Nenniger
Mary Jeppson
Joanna Park
Sol Jin
Jacqueline Murchie
Genevieve Micheletti
Benjamin Brookstone
Meredith Peacock
Karen Frankenfeld
Tara Slough
Steve Koh

Viola

Amy Mason,
principal
Kathleen Magill
Julia Immel
Lynsey Anderson
Joshua Kelly
Timothy Rowland
Andrew Griffin
Roberto Papi
Rainey Weber
Yvonne Smith

Viola (cont.)

Blake Turner
Bailey Firszt
Jordan Warmath
Ilana Mercer

Cello
Eva Lymenstull,
principal
ANNETTE AND HUGH
GRAGG CHAIR
Cherry Kim
Rosanna Butterfield
Micah Claffey
Cara Cheung
Emma Bobbs
Morgen Johnson
Keith Thomas
Jacob Fowler
Allan Hon
Sarah Stone
Danielle Rossbach
Meredith Bates

Double Bass

Kevin Jablonski,
principal
Patrick Staples
Ian Hallas
Nicholas Cathcart
Jonathan Reed
Annabella Leslie
Amalia Bandy
Daniel Smith
Robert Nelson

Flute

Henrik Heide
Izumi Miyahara
Catherine Ramirez
Natalie Zeldin
Heather Zininger

Piccolo

Henrik Heide
Izumi Miyahara

Oboe

Clara Blood
Stanley Chyi
Kristin Kall
Michael McGowan
Malia Smith

English Horn

Kristin Kall

Clarinet

Erika Cikraji
Carlos Cordeiro
André Dyachenko
Jared Hawkins
James Johnson

Bass Clarinet

James Johnson

Bassoon

Tracy Jacobson
Briana Lehman
Matthew McDonald
Maxwell Pipinich

Contrabassoon

Thomas DeWitt

Horn

Nicholas Hartman
MARGARET C. PACK CHAIR
Tyler Holt
Matthew Muehl-Miller
Roman Ponomariov
Alena Zidlicky

Trumpet

Patrick Corvington
Ryan Darke
Kristy Eagan
Alexander Fioto
Roberto Lares

Trombone

Kurt Ferguson
Samuel Jackson
Travis Sheaffer
Benjamin Zilber

Bass Trombone

Joshua Becker

Tuba

Austin Howle
Michael Woods

Harp

Mason Morton

Harp (cont.)

Sadie Turner

Piano

Kimi Kawashima
CHARLOTTE A. ROTHWELL
CHAIR

Celeste

Jannie LeRoux

Percussion

Robert Garza
Aaron Guillory
Heidi Law
Andrés Pichardo
Eric Shin
Christian Slagle

Orchestra Manager and Librarian

Kaaren Fleisher

Assistant Production Manager

Mandy Billings
Francis Schmidt

Library Assistants

Andrew Bradford
Padua Canty
Yennifer Correia
Annabella Leslie
Joshua Kelly
SeHee Kim
Heather Kufchak
Xiaoxiao Qiang
Patrick Staples
Alicia Valoti
Alyssa Yank
Jude Ziliak

Stage Assistants

Ryan Darke
Aaron Guillory
Austin Howle
Matthew McDonald
Matthew Muehl-Miller
Maxwell Pipinich
Eric Shin
Nicholas Wolny

STRING SEATING CHANGES WITH EACH CONCERT.

WINDS, BRASS, PERCUSSION AND HARP LISTED ALPHABETICALLY.

PROGRAM NOTES

Slavyansky Marsh in B-flat Minor, Op. 31 Piotr Ilyich Tchaikovsky

During the summer of 1876, in a mood of pan-Slavic solidarity, Russian volunteer soldiers streamed into Serbia in order to join with their Slavic brethren in the Serbian war against the Ottoman Turks. Seized by the moment, the otherwise apolitical Tchaikovsky commented, "It is frightening but also hopeful that our beloved country is ready at last to give proof of her character." In late September of 1876, at the urging of Nicolay Rubinstein, Tchaikovsky composed what he called a Serbo-Russian March, now popularly known as the **Marche Slave, Op. 31**. The piece was written specifically to support charities both for the relief of Balkan victims and for the arming of Russian volunteers. Its premiere on November 5 effectively stirred the national mood: an eyewitness at the performance, conducted by Rubinstein, exclaimed:

The commotion and uproar raised in the auditorium defy description. The entire audience came to its feet; many jumped up on their chairs, one after the other. Along with the cries of "Bravo!" were mixed those of "Hurrah!" The March had to be repeated, after which the same tempest was raised anew... It was one of the most thrilling moments of 1876. Many in the hall were weeping.

Tchaikovsky based his March on three Serbian folk songs that progress from the funereal opening tune to a jaunty second theme and then a rousing final march. Each of these themes is repeated clearly, but in imaginatively varied orchestrations, and each is separated by poignantly extended transition sections. At two points in the piece, Tchaikovsky also quotes from the imperial **Russian Hymn** (the same melody that is heard against cannon fire in Tchaikovsky's **1812 Overture**). An energized coda concludes the piece, and we are ready to enlist.

— Note by Gregory Barnett

Violin Concerto in D Minor, Op. 47 Jean Sibelius

Jean Sibelius came from a Swedish-speaking family in the south of Finland and first learned Finnish during his school days. After he graduated from high school in 1885, he became a law student at Helsinki University, but decided to abandon the law in 1886 because his interests lay only in music. From 1886 to 1889, he studied music at the Helsinki Academy; later on, he continued his studies in Berlin in Vienna. In childhood Sibelius had begun to play music on the piano, but then took up the violin after a couple of years. He became wholly absorbed in the violin and nurtured a dream of becoming a great virtuoso. He practiced violin every day in order to audition for the Vienna Philharmonic Orchestra, but the jury regarded his playing as mediocre, inspiring him instead to pursue composition.

In 1902, he began work on his Violin Concerto, his only concerto for the instrument. He finished the full score in the beginning of 1904 and conducted the premiere with Viktor Nováček as soloist, an undistinguished violin teacher in the Helsinki Academy, who stood in as a last-minute substitute for the intended soloist, Willy Burmester. Neither the soloist nor the orchestra could meet the demands of the piece, and the performance was a disaster. Karl Flodin, a leading critic at that time, declared the concerto "a mistake."

In that circumstance, Sibelius decided to revise it, but insisted that the revision would not be ready for two years. Taking Flodin's critiques very much to heart, the composer actually accomplished the revision in about one month. In June of 1905, the performance of the revised piece was scheduled in a magnificent concert conducted by Richard Strauss. Again, Burmester was the in-

tended soloist and, again, was unable to schedule a performance. This time the solo part was given to Karel Halíř, a renowned virtuoso and student of Joseph Joachim. In 1910, it was performed again, this time by the seventeen-year-old Franz von Vecsey whose interpretation so impressed Sibelius that the composer dedicated the piece to him. Since then Sibelius' Violin Concerto has become standard repertory for many violinists.

The piece begins with a marvelous opening idea: against the orchestra's D minor tremolo, the soloist enters with a dissonant note G that leans into the prevailing harmony and creates the impression of a bare landscape without a living soul. The cadenza, which is preserved from the first version of the concerto, becomes the middle section of the movement (the development in terms of the form). In this, there is a noteworthy parallel with Tchaikovsky's Violin Concerto: within the sonata form of the first movements of the two concertos, a violin cadenza occurs as part or all of the development. The song-like second movement contains one of the most tragic-sounding tunes in the violin's concert repertory, made all the more attractive by varying harmonic colors throughout. When the opening theme returns within the movement's ternary form, the whole orchestra takes it over while the soloist adds soprano-range ornaments above. The last movement begins in the rhythm of a polonaise with the solo violin playing in its energetic lower register. In comparison with the finales of other concertos, the tempo Sibelius indicated is a bit slow, so that the movement sounds relatively heavier. The writer and critic Donald Francis Tovey perceptively (and affectionately) described it as "a polonaise for polar bears."

— Note by Ying Fu

Petrouchka Igor Stravinsky

Stravinsky composed **Petrouchka**, the second of his three major ballets for the Ballets Russes, during the winter of 1910 and 1911 originally as a *Konzertstück* (Concert Piece) for piano and orchestra. The director of the Ballets Russes, Sergei Diaghilev, so loved the work that he commissioned Stravinsky to create a ballet from it. Stravinsky and Alexander Benois collaborated on the story, which concerns the struggles of Petrouchka, the popular Russian folk puppet, at the pre-Lenten Shrovetide fair. The work premiered in Paris on June 13, 1911, to great acclaim, as well as some controversy over its perceived vulgar and coarse nature.

Up until **Petrouchka**, the Ballets Russes had primarily performed works like Borodin's **Prince Igor** and Stravinsky's own **The Firebird**, which were based on Russian literature or history, and created a Russian musical identity through the quotation and imitation of traditional Russian folk tunes. Stravinsky's composition teacher, Nicolai Rimsky-Korsakov, had been a master of this technique, and Stravinsky himself continued in that vein. For **Petrouchka**, however, he also cast his net for musical source material much wider: rather than restrict his borrowings to what was considered tasteful music for the ballet (i.e., folk music), he took music from the streets and the dance halls, but always with the goal of creating an authentic musical depiction of Russian subjects.

To Parisian audiences accustomed to the Romantically exotic music of Rimsky-Korsakov or the lush harmonies of **The Firebird**, the brash, carnivalesque sounds of **Petrouchka** seemed unexpected and, at times, crude. Although the score was generally well received, many felt that Stravinsky had turned his back on the Russian tradition he had been brought up in, and had replaced it with "modernist padding" (Prokofiev) and "dirty music" (musicians of the Vienna Philharmonic). Over time, however, **Petrouchka** has become a popular ballet and a staple of the concert hall.

The story of *Petrouchka* begins at a Shrovetide fair, filled with revelers and an organ grinder with dancers. Here we have a prominent example of Stravinsky's borrowing: the song the organ grinder plays is a French song *Une Jambe de Bois*. A long drum roll heralds the arrival of the Magician, who with his magic flute gathers the crowd to watch his puppet show. With the flute he brings his three puppets, *Petrouchka*, the *Ballerina*, and the *Moor*, to life. They promptly begin a spirited dance, the **Russian Dance**, which Stravinsky bases on two Russian songs. However, he does not merely quote these songs; he fragments them and explores their rhythmic and harmonic possibilities.

A drum roll signals the transition to the second tableau, set in *Petrouchka's* room. Here we see *Petrouchka*, represented by the piano, kicked into his room by the Magician. *Petrouchka's* room is bare and dark, dominated by a giant portrait of his master. *Petrouchka* sighs and shakes his fist at the menacing portrait, and attempts to escape from his room. After this failed attempt the *Ballerina* enters. *Petrouchka* loves her and tries to woo her, but she quickly departs, leaving *Petrouchka* to rail against his master before collapsing in despair. In this second tableau we hear *Petrouchka's* musical motif, the "*Petrouchka chord*," a conspicuous sonority composed of two clashing triads and derived from pitches of the octatonic scale (one of the exotic harmonic devices Rimsky-Korsakov popularized for use in evoking magic). This bitonal chord represents *Petrouchka's* conflicted state: he is the Magician's puppet, but also a living creature, a slave to his master's whims, but also defiant; he is both comical and forlorn. We hear the chord in two ways in this tableau: the first represents *Petrouchka's* sighing, played by clarinets; the second depicts *Petrouchka* shaking his fist petulantly at the hated Magician's portrait, played by trumpets against a fierce shuddering in the orchestra.

The third tableau, also announced by a drum-roll, takes place in the *Moor's* large and well-furnished room, where the *Moor* is reclining on a divan playing idly with a coconut. The *Ballerina*, attracted to the *Moor*, enters and they begin a waltz. To highlight the superficiality of their love, Stravinsky has them waltz to borrowed dance-hall music (a waltz by Joseph Lanner). *Petrouchka*, having finally escaped his cell, rushes in to compete for the *Ballerina's* affections and attacks the *Moor*. He is, however, no match for the much stronger and larger *Moor*, and is forced to flee for his life.

A final drum-roll marks the beginning of the fourth tableau, which takes us back to the Shrovetide fair in the evening. A succession of colorful musical performances take place: there is the dance of the wet nurses (whose music is taken from the popular Russian folk song "*Down the Petersky Road*"); a peasant and his ungainly bear stomp through; a jovial merchant appears with two gypsy girls; the coachmen dance, and finally a group of masqueraders enter. The general merriment is interrupted by *Petrouchka*, who bursts out of the Magician's booth, followed closely by the *Moor*. They fight, and *Petrouchka* is killed. As the worried crowd gathers around *Petrouchka's* lifeless form, the Magician appears and to show all that *Petrouchka* is just a puppet. After the crowd disperses, *Petrouchka's* ghost appears, thumbing his nose at the Magician from the roof of his booth to the sound of the enigmatic *Petrouchka chord*. The Magician runs away in terror, leaving *Petrouchka* alone on stage for an eerie conclusion to the ballet.

— Note by Alex Lawler



RICE

BIOGRAPHIES

Born in Shanghai, China, YING FU is currently a doctoral student of Sergiu Luca at The Shepherd School of Music. He began studying the violin at the age of three. He received his Bachelor's degree from the Shanghai Conservatory of Music, and his Master's degree from the Shepherd School. Mr. Fu gave his first public performance at the age of six in the Shanghai Concert Hall, and later, he made his orchestral debut in the Shanghai Grand Theatre playing *Zigeunerweisen* by Pablo Sarasate. He is also a winner of numerous competitions, such as the Golden Bell Violin Competition in China (2007), the Tuesday Musical Club Young Artist Competition in San Antonio (2008), the Holland America Music Society (HAMS) Violin Competition in Chicago, the Ruth Burr Awards Instrumental Competition in Houston, and the Washington International Music Competition (2009). Mr. Fu has served as the Concertmaster for the Shanghai Conservatory Symphony Orchestra, the Schleswig-Holstein Symphony Orchestra in Germany, and the Shepherd School Symphony and Chamber Orchestras. He has also been a participant of many music festivals, including the Schleswig-Holstein Music Festival, the Cascade Head Music Festival, and the Taos Chamber Music Festival. He has been invited to take part in the Marlboro Music Festival for the 2010 season. Mr. Fu performs this evening as a winner of the 2009 Shepherd School Concerto Competition.

Romanian violinist, composer, and conductor CRISTIAN MĂCELARU started studying music at the age of six in his native country. After winning top prizes in the National Music Olympiad of Romania (1994, 1996, 1997), Mr. Măcelaru attended the Interlochen Arts Academy in Michigan, where he furthered his studies in both violin and conducting. Upon his graduation, he moved to Miami, where he received a Bachelor of Music degree from the University of Miami. While in Miami, Mr. Măcelaru was assistant conductor of the University of Miami Symphony Orchestra, associate conductor of the Florida Youth Orchestra, conductor and founder of the Clarke Chamber Players, and concertmaster of the Miami Symphony Orchestra. He has performed recitals throughout the United States, Europe, and China, as well as with orchestras such as the Houston Symphony Orchestra, the Miami Symphony Orchestra, the Naples Philharmonic, and the Banatul Philharmonic. Mr. Măcelaru recently received the Master of Music degree in violin performance from The Shepherd School of Music under the guidance of Sergiu Luca and completed a Master of Music degree in conducting with Larry Rachleff. He is currently Staff Conductor at the Shepherd School, a conductor with the Houston Youth Symphony, and the founder and artistic director of the Crisalis Music Project. Visit www.CrisalisMusicProject.org.

UPCOMING ORCHESTRA EVENTS

Nov. 8 and 10 – SHEPHERD SCHOOL OPERA and the SHEPHERD SCHOOL CHAMBER ORCHESTRA present **Prologue from “Ariadne auf Naxos”** by Richard Strauss and **Viva la Mamma!** by Gaetano Donizetti. Richard Bado, conductor; Cristian Măcelaru, conductor (Nov. 10); Debra Dickinson, director. Nov. 8th performance at 2:00 p.m.; November 10th performance at 7:30 p.m. Wortham Opera Theatre at the Shepherd School. Admission (general seating): \$12; students and senior citizens \$10. For tickets call 713-348-8000.

Thursday, Dec. 3, 8:00 p.m. – SHEPHERD SCHOOL CHAMBER ORCHESTRA Larry Rachleff, conductor PROGRAM: Mendelssohn - **Violin Concerto in E Minor, Op. 64** (Sergiu Luca, soloist); and Ginastera - **Variaciones concertantes, Op. 23**. Stude Concert Hall. Free admission

Friday, Dec. 4, 8:00 p.m. – SHEPHERD SCHOOL SYMPHONY ORCHESTRA Larry Rachleff, conductor PROGRAM: Berlioz - **Royal Hunt and Storm from Les Troyens**; Aaron Alon - **Everest (2009)** (Cristian Măcelaru, conductor); and Dvořák - **Symphony No. 6 in D Major, Op. 60**. Stude Concert Hall. Free admission.